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Trommelsprachen: languages of drums. Composition, .

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MICHAEL

ELLISON

Trommelsprachen

Languages of
Drums

SCORE

Languages of Drums (Trommelsprachen) was commissioned for the Acht Brücken (Eight Bridges) Festival (Hans Neuhoff, Juliane Hoettges) and supported by a grant from the Ernst von Siemens Foundation, premiering May 6, 2017 in the Philharmonic Hall of the Köln Philharmonic, with V. Suresh, Zohar Fresco, Mısırlı Ahmet and Christian Thomé as percussion soloists at the 2017 Acht Brücken Festival, »Ton. Satz. Laut.«

Research for this project has also received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement No 648810).



European Research Council
Established by the European Commission

Other musicians for first performance:

Mariana Sadovska, voice
Paras Nath, Bansuri
Cem Öner Türk, flutes
Özcan Ulucan, violin
Ulrich Mertin, viola
Gökhan Bağcı, cello

Stefan Barth, Clarinets
Laurenz Gemmer, Piano
Sebastian Gramss, Bass
Koray Berat Sarı, Bağlama

Photini Meletiades and Ahmed Khemis, Dance and choreography
Hans Neuhoff, Conception and Production

Trommelsprachen – Languages of Drums
for four solo percussionists and Transcultural ensemble (2017)

	Page
I. Introduction (through composed except for opening in <i>Raga Todi</i>)	.....1
Transition 1	.....16
II. Ceremonial March*	.....17
Interlude 1	.....44
III. Sun Dance	.....46
Interlude 2	.....63
IV. Defining Time and Space**	
Transition 2	.....64
V. The abyss*****	.....68
Interlude 3	.....71
VI. Drumming+	
Transition 3****	
VII. Catharsis++	
Interlude 4	.....79
VIII. Finale+++	.....85

Trommelsprachen is a collaborative work

CREDITS for borrowed material:

*Drum patterns by Zohar Fresco

**Composition for *Defining Time and Space* by V. Suresh

***Melody by Mariana Sadovska (instrumental texture by M Ellison)

****Improvisation for Double Bass (Sebastian Gramss)

+ Based on composed material from Zohar Fresco's *Shavuot*

++Improvisation in C Rageshri by Paras Nath and 'Lullaby' (F) by Mariana Sadovska

+++String melody notated here combines with a performance of "Blessing" by Christian Thomé

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Instrumentation

Percussion Soloists

- 1: Ghatam
- 2: Frame Drum, riqq
- 3: Darbuka/deholla
- 4: Drum set (electronic drone, effects)

Bansuri (player chooses transpositions, but at least D, F, G required)

Bağlama

Flute (doubling piccolo and Alto)

Clarinet in Bb (doubling Bass Clarinet)

Piano

Voice

Violin

Viola

Cello

Bass*

2 Dancers (optional)

SCORE transposing for Bb clarinet, sounding whole step below written pitch, and bass clarinet, sounding ninth below written pitch

Bansuri, Bağlama and all other instruments written in C

* Sounds an octave below written

Trommelsprachen - Languages of Drums

The composition of Languages of Drums
was supported by a grant from Ernst von Siemens Musikstiftung

To Allaudin Mathieu

I. Prelude: Improvisational, Slow, Freely

MP Ellison (2017)

9' *molto ad libitum, ornament freely*
Rag TODI in D

Bansuri

Baglama

Bendir

Darbuka

Ghatam

Drums

Voice

Piano

(bag)

I. Prelude: Improvisational, Slow, Freely

Flute

Bass Clarinet in B \flat

Violin I

Viola

Violoncello

Double Bass

bow ad lib, not with others

pp

pp

pp

pp

$\text{♩} = 52$ Slow
measured in flute, free in bansuri

mp
pp
ppp *mf* *mp*

Ben.
Bag.
Ben.
Dar.
Ghatam
Dr.
V.
Pno.
Fl.
B. Cl.
Vln. I
Vla.
Vc.
Db.

(low Eb: -30)
9"
p
9"
p
9"
p
SV
p
9"

PIANO
p
mf

9"

10 **A** (c. l'40) *molto cresc.*

Ban. *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

Bag. *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

Ben. *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

Dar. *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

Ghatam *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

Dr. *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

V. *mp* *f* *mp* *f* *p* *<mp* *pp* *<mp*

Pno. *p* *f* *pp* *mp* *mf* *mf* *f* *3*

Fl. **A** *p* *f* *pp* *<mp* *pp* *<mp* *mf* *f* *3*

B. Cl. *pppp* *pp* *<mp* *pp* *<mp* *mf* *mf* *f* *3*

Vln. I SV *p* *f* *p* *mf* *p* *<mp* *pp* *pp* *mf* (low Eb: -30)

Vla. (low Eb: -30) SV *p* *f* *p* *mf* *p* *<mp* *pp* *mf* diff. 1 1 1111

Vc. *p* *pp* *f* *pp* *mf*

Db. SV *pp* *p* *f* *p* *<mp* *pp* *<mp* *mf*

↓ (Fl.)

B

4

16

Ban. *mf*

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno. *mf* *p* *mf* *p*

Fl. *mf* *p* *mfp*

B. Cl. *mp* *< mfp* *f* *p*

Vln. I *p* *mfp* *pp*

Vla. *espress.* *mf* *mfp* *pp*

Vc. *mf* *p* *mfp*

Db. *p* *p*

Score for measures 19 and 20, featuring various instruments and dynamic markings.

Measures 19 and 20:

- Ban.** (Banjo): Measure 19 has a rest. Measure 20 starts with a *p* (piano) dynamic, followed by a melodic line.
- Bag.** (Baglama): Measure 19 has a rest. Measure 20 has a rest.
- Ben.** (Bendir): Measure 19 has a rest. Measure 20 has a rest.
- Dar.** (Darbuka): Measure 19 has a rest. Measure 20 has a rest.
- Ghatam**: Measure 19 has a rest. Measure 20 has a rest.
- Dr.** (Drum): Measure 19 has a rest. Measure 20 has a rest.
- V.** (Violin): Measure 19 has a rest. Measure 20 has a rest.
- Pno.** (Piano): Measure 19 has a rest. Measure 20 features a complex melodic and harmonic structure with dynamic markings: *mf*, *f*, *p*, and *ff*.
- Fl.** (Flute): Measure 19 has a rest. Measure 20 features a melodic line with dynamic markings: *mp* and *mf p*.
- B. Cl.** (Bass Clarinet): Measure 19 features a melodic line with dynamic markings: *mp* and *f*. Measure 20 has a rest.
- Vln. I** (Violin I): Measure 19 has a rest. Measure 20 features a melodic line with dynamic markings: *p* and *mf >* (espress.).
- Vla.** (Viola): Measure 19 has a rest. Measure 20 features a melodic line with dynamic markings: *fp*.
- Vc.** (Violoncello): Measure 19 features a melodic line with dynamic markings: *sf*, *f*, and *sf p*. Measure 20 has a rest.
- Db.** (Double Bass): Measure 19 features a melodic line with dynamic markings: *f p*. Measure 20 features a melodic line with dynamic markings: *mp*.

21

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

ff

pp

mf

p

mp

en dehors

3

6

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

mf

mp

f

sub. p

(pedal echo)

Ped.

f

mp

f

p

3

< f

fp

6

f p

6

p

f p

mp

5

5

p

f p

mp

p

SP

press.

ff

p

< f

fp

pp

8

27 ♩=60 **movendo** (Drumset) **C** ♩=52 **a tempo** (Drumset)

Ban. *quasi trem in any order-vary* *p*

Bag.

Ben.

Dar.

Ghatam

Dr. *Dumbek or large Darbuka*
f mp mf p

V.

Pno. *pp f mp*

Fl. *♩=60 movendo mix breath and harmonic* *ppp* **C** ♩=52 **a tempo** *quasi trem in any order-vary* *p*

B. Cl. *quasi trem in any order-vary* *p*

Vln. I *quasi trem in any order-vary* *p*

Vla. *pp f p*

Vc. *p*

Db.

D

Fl. (+ Bass)

(Fl.)

32

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

volatile *f* *espress.* *p*

mf *pp* *mf* *mf* *f* *sf* *p*

breathy *mf* *bisbigliando* *p*

sim.

ord. *mf* *mp* *mf* *p* *f* *pp*

pizz. *f* *mf* *f* *sf* *p*

37

Ban. (bass) (bass) rit. . . .

Bag.

Ben.

Dar.

Ghatam

Dr.

V. *mp* *cresc.* *f*

Pno. *pp* *mf* *pp* *mf* *p* *3* *fp* *mf* *3*

Fl. *pp* *mf* *p* *mf* *p* rit. . . .

B. Cl.

Vln. I *gliss.* *diff 1 1 1 1 1 1* *mf*

Vla. *gliss.* *gliss.* *mf* *3*

Vc. *f* *3*

Db. *arco* *f* *3*

E $\text{♩} = 48$ stretched
Bass + Voice

43

Ban. *p* *p* *ff* *p* accel. . .

Bag.

Ben.

Dar.

Ghatam

Dr.

V. *mf* *f* *espress.*

Pno. *mf p* *pp* *p* *ffp* *ff p*

E $\text{♩} = 48$ stretched

Fl. *p* *ff = p <* *ff p* accel. . .

B. Cl. *p*

Vln. I *SV* *SP* *f* *p* *ff = p <* *ff p*

Vla. *SP* *f* *espress.* *p* *ff = p <* *ff p*

Vc. *p* *pp* *p* *ff = p <* *ff p*

Db. *p* *p* *ff p* *ff p*

12

50 **F** *mf* *cresc.* **72 accel poco a poco; gradually eliminate rests and alternation**

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

p *cresc.* *p*

♩=52 a tempo

13

53

G

Ban. *f* *p*

Bag. *p*

Ben.

Dar.

Ghatam

Dr.

V. *f* *mp* *lazily* *mf* *f* *p* *tr*
sim., always sliding between

Pno. *f* *p* *mp*

♩=52 a tempo

G *whisper tones ad lib.*

Fl. *pp* *f* *p* *p* *pp*

B. Cl. *f* *p*

Vln. I *f* *p* *pp* *mp*

Vla. *f* *p* *pp* *mp*

Vc. *f* *p* *p* *gliss/vib tr.*
warmly, ad lib. *irregular vibrato* *sempre con gliss. e molto vibrato*

Db. *arco* *pizz.* *arco* *p*

Score for 'The Great Wall of China' by Özgür Özkan

Instrumentation: Banjo, Baglama, Benzedici, Darbuka, Ghatam, Drums, Violin, Piano, Flute, Bass Clarinet, Violin I, Viola, Violoncello, Double Bass.

Key Features:

- Time Signature:** 3/4
- Tempo/Style:** molto ad lib
- Dynamic Range:** pp (pianissimo) to mf (mezzo-forte)
- Notation:** Includes tremolos, glissandos, and various articulations.
- Performance Instructions:** "irregular trem and dynamics", "gliss->vib tr.", "pizz.", "arco", "ad lib", "sim.", "pp", "mp", "mf", "p".
- Rehearsal Mark:** H (Alto Fl) at measure 46.

61 15

into breath sounds *ppp*

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V. *mp* *pp* *pp* *n* *ad lib.* *pp*

(touch harmonic of low G string inside piano)

Pno.

Fl.

B. Cl.

Vln. I

Vla. *pp* *mp*

Vc.

Db.

(Ghost notes)

Transition 1: 'Glass Mobile'

(Ghost notes)

Fl. **ppp** tinkling, like reflections on glass.
play sparingly, often slurred two or three together
in any order, random, not with others

B. Cl.

Vln. I **ppp** (f#) tinkling, like reflections on glass.
play sparingly, often with one pitch as grace note
to another. In any order, random, not with others

Vla. **ppp** Sul A Sul A Sul D Sul A mix in SP
tinkling, like reflections on glass.
play sparingly, often with one pitch as grace note
to another. In any order, random, not with others

Vc. **ppp** tinkling, like reflections on glass.
play sparingly, often slurred two or three together
in any order, random, not with others

Db. **ppp** Sul D Sul A
tinkling, like reflections on glass.
play sparingly, often slurred two or three together
in any order, random, not with others

45"-1'00

pppp

II. Ceremonial March

I $\text{♩} = 58$ Majestically *2* *-30* *3*

Bansuri *p* *mf* *p*

Baglama

Voice *Dr.*

Drum Set *BASIC* *ORN* *BASIC*

Piano

Flute $\text{♩} = 58$ Majestically *ppp*

Bass Clarinet in Bb *pp*

Violin I *ppp*

Viola *pp* *-30* *pp* *-30*

Violoncello *pp* *mp* *pp* *pp* *mp*

Double Bass

4 *-30* *5* *6* *-3*

Ban. *p* *pp* *p* *p*

Bağ

Voice

Dr. *ORN* *BASIC* *ORN*

Pno

Fl.

B. Cl. *pp*

Vln.

Vla. *pp* *-30* *pp* *SP* *pp* *-30*

Vc. *pp* *p* *pp* *p* *-30* *p* *-30* *p* *-30*

Db. *pizz*

7

Ban. *mf*

Bağ

Voice

Dr. BASIC ORN

Pno. *p* *f*

Fl. *mfpp* *mf p*

B. Cl. *ppp* *pp*

Vln. *ppp* *f p* *mf p*

Vla. *f = p*

Vc. *mf*

Db.

9 *freely*

Ban. *mfpp*

Bağ *mp*

Voice

Dr. BASIC

Pno. *pp* *mf* *pp* *mf*

Fl. *mfpp*

B. Cl. *mp* *pp* *mf*

Vln. *mp pp* *mp* *3* *3*

Vla. *mp pp*

Vc. *pp*

Db. *pizz* *mf* *arco*

10 A 11 ♩-69

Ban. *f*

Bag. *f*

Voice

Dr. ORN BASIC

Pno. *mf* *fp* *p*

Fl. *f* A ♩-69 *ff*

B. Cl. *f* *p*

Vln. *fp* ST *p* *sim. in free time against beat until 13b*

Vla. *mf* *espress.* SP *from these pitches freely in any order against beat until 17*

Vc. *mf* *f* *mf*

Db. *mf* *f*

passionato, breathy, crying, like ney

12 13

Ban.

Bag

Voice

Dr. ORN BASIC

Pno. pizz. (prepared non-pitched sound)
mp

Fl. *f*

B. Cl.

Vln.

Vla.

Vc. *mf*

Db. pizz.
mp

14

Ban.

Bag

Voice

Dr. ORN

Pno.

Fl. pizz. now from any 8ve (same pitches)
p

B. Cl.

Vln. *sim. in free time against beat until 17*

Vla.

Vc. *V.S.*

Db.

15 16

Ban.

Bağ

Voice

Dr. BASIC ORN

Pno. pizz. (prepared non-pitched sound)
mp

Fl. *p* *pp* *mf*

B. Cl.

Vln.

Vla.

Vc.

Db. *sfz*

17 18

Ban.

Bağ *mf*

Voice

Dr. BASIC ORN

Pno. *pp* play extremely sparse, single notes, any 8ve

Fl. *ff* *mf*

B. Cl. *mf*

Vln. arco *f*

Vla. pizz. *p* *sim. in free time against beat until B*

Vc. SP

Db. *mf*

19 20

Ban.

Bag.

Voice

Dr. BASIC ORN

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

fz

p

21 22

Ban.

Bag.

Voice VOICE
ah

Dr. BASIC ORN
f mp

Pno. *mp*

Fl. *cresc.* *f mp*

B. Cl.

Vln. *ff* *f mp*

Vla. pizz.

Vc.

Db. *f mp*

23

Ban.

Bağ

Voice

Dr. BASIC

Pno.

Fl. *p* *mf* *sfz* *overblow at 12th* *overtone sweep*

B. Cl. *mf*

Vln. *p* *mf*

Vla. *pizz.* *arco* *mf* *pizz.*

Vc. *pizz.*

Db. *sim.* *mf*

24 25

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno. *pp* *mf* *sub. ppp* *unpitched sounds, muffled by preparation*

Fl. *p*

B. Cl.

Vln. *pp* *mf* *sub. ppp* *unpitched sounds, muffled with LH* *col legno*

Vla. *pp* *mf* *sub. ppp* *col legno*

Vc. *p*

Db.

28

29

30

31

Ban.

Bag.

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

ORN

BASIC

ORN

BASIC

sotto voce, mezza di voce

col legno

arco

sotto voce, mezza di voce

col legno

pp

ppp

32 33

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc. ord. *ppp* *<mf* *ppmf* *ppp*

Db. cl. ord. *ppp*



Ritornello ♩=72

34 35

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. *ppp* *p* *<f* *p* *<f* ord. *ppp* *<mf* *ppmf* *ppp*

Vln.

Vla.

Vc. SP press. *p* *<f* *p* *<f* ord. *ppp* *<mf* *ppmf* *ppp*

Db. col legno ord. *sim.*

36 37

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. *pp* *p* *ppp* *ff* *p* *ppp* *Frame Drum Variations*

Vln. *gliss.* *pp* *gliss.*

Vla. *p* *ppp* *mp*

Vc. *p* *ppp* *pizz.*

Db. *pp*

38 39

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. *p* *ff* *p* *ppp*

Vln. *gliss.* *gliss.*

Vla. *pp* *mf* *SP* *pp* *f*

Vc. *mp* *pp* *mf* *pp* *f*

Db. *pp*

40

Ban.

Bag.

Voice

Dr. ORN

Pno.

Fl.

B. Cl.

fff

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *mf*

Vla. *ff* *p* *p* *pp* *f*

Vc. *ff* *p* *f*

Db.

41 **E** $\text{♩} = 74$ 42

Ban.

Bag.

Voice

Dr. BASIC ORN

Pno.

Fl. **E** $\text{♩} = 74$

B. Cl. *charged, intense*

Vln. *p*

Vla. *p*

Vc. *p*

Db. *pp*

Ritornello

43

Ban.
 Bağ
 Voice
 Dr.
 Pno.
 Fl.
 B. Cl.
 Vln.
 Vla.
 Vc.
 Db.

BASIC
 Ritornello
 mp
 mp
 mp



Darbuka Variations

45

Ban.
 Bağ
 Voice
 Dr.
 Pno.
 Fl.
 B. Cl.
 Vln.
 Vla.
 Vc.
 Db.

ORN
 BASIC
 T
 Darbuka Variations
 mp
 c.l.
 mp

46

Ban.

Bağ

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

ORN

espress.

espress.

slap fingerboard,
stopping strings
with left hand

pp

47 48

Ban. *f* *mp* *f* *p*

Bağ. *f* *mp* *f* *p*

Voice *f* *mp* *f* *p*

Dr. BASIC ORN

Pno. *f* *mp* *f* *p*

Fl. *f* *mp* *f* *p*

B. Cl. *f* *mp* *f* *p*

Vln. *f* *mp* *f* *p*

Vla. *f* *mp* *f* *p* (arco)

Vc. *f* *mp* *f* *p*

Db. *f* *mp* *f* *p*

49

Ban.

Bağ

Voice

Dr. BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

mf

mf

mf

mf

mf



50 51

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc. *espress.*

Db.

52

Ban.

Bağ

Voice

Dr. ORN

Pno.

Fl.

B. Cl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db.

53 54

Ban.

Bağ

Voice

Dr. BASIC ORN

Pno.

Fl. *(breathy)* *sim.*

B. Cl. *mf*

Vln.

Vla. *mf*

Vc.

Db.

55 Ritornello

Ban.
 Bag.
 Voice
 Dr.
 Pno.
 Fl.
 B. Cl.
 Vln.
 Vla.
 Vc.
 Db.

mp
 BASIC
 pp
 pp
 pp
 pp

3
 3
 3
 3
 3
 3

3
 3
 3
 3



57 Ghatam Variations 2

Ban.
 Bag.
 Voice
 Dr.
 Pno.
 Fl.
 B. Cl.
 Vln.
 Vla.
 Vc.
 Db.

mp
 ORN
 BASIC
 mp
 mp
 mp
 mp
 (pizz.)
 sim.
 mp

3
 3
 3
 3

58

Ban.

Bag

Voice

Dr. ORN

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

p

mp

p

p

p

59 60

Ban.

Bag

Voice

Dr. BASIC ORN

Pno.

Fl.

B. Cl.

Vln. pizz. *p* arco *mf* *mp*

Vla. *mf*

Vc. *mf*

Db. *p*

mp

61

Ban.

Bağ

Voice

Dr. BASIC

Pno.

Fl. T

B. Cl.

Vln.

Vla.

Vc.

Db.

mp

62

63

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl. F

B. Cl. f

Vln. ff

Vla. ff

Vc. ff

Db.

mp

f

ff

ff

ff

ff

64 Ritornello 65

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. *mf*

Vln. *mf* SP create drone, ad lib

Vla.

Vc. *mf*

Db.

66

Ban.

Bag.

Voice

Dr. ORN

Pno.

Fl.

B. Cl.

Vln.

Vla. *f* *press.*

Vc. *f* *press.*

Db.

67 Frame Drum Variations 2 68

Ban.

Bağ

Voice

Dr. BASIC ORN

Pno. *mf*

Fl. Frame Drum Variations 2

B. Cl.

Vln. *mf* SP

Vla. *mf*

Vc. *f*

Db.

69 $\text{♩} = 72$

Ban.

Bağ *emphatically* *ff* *p* *ff*

Voice

Dr. BASIC

Pno. *emphatically* *ff* *f*

Fl. *G* *emphatically* *ff* *sf* *ff* $\text{♩} = 72$

B. Cl. *ff* *T*

Vln. *ord.* *emphatically* *ff* *clb* *3*

Vla. *ff* *f* *clb* *3*

Vc. *ff* *f* *clb* *3* *ord.* *f*

Db. *arco, spicc.* *ff*

70 71

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

mp *f* *n* *f* *sf* *SP* *sfz*

72

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

sfz *sfz* *sfz*

\equiv

The image displays a page from a musical score, specifically measures 75 and 76. The score is written for a large ensemble, including a vocal soloist and various instruments. The key signature is one sharp (F#), and the time signature is 4/4. The measures are marked with measure numbers 75 and 76 at the top. The instruments listed on the left are Banjo (Ban.), Baglama (Bağ), Voice, Drums (Dr.), Piano (Pno.), Flute (Fl.), Bassoon (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal part is marked with a forte (f) dynamic and includes a breath mark. The instrumental parts feature various dynamics including forte (f), mezzo-forte (mp), and mezzo-forte (mf), along with articulation marks like accents and slurs. The score is written on a grand staff for each instrument, with a double bar line separating measures 75 and 76.

Darbuka Variations 2

77

Ban. 

 Bağ 

 Voice 

 Dr. 

 Pno. 

 Fl. 

 B. Cl. 

 Vln. 

 Vla. 

 Vc. 

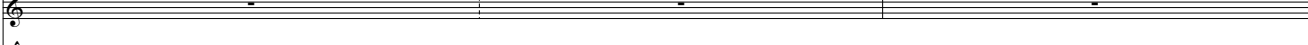
 Db. 


Darbuka Variations 2


78


79

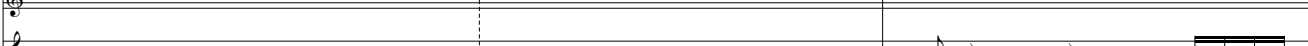
Ban. 


 Bağ 


 Voice 

 Dr. 

 Pno. 

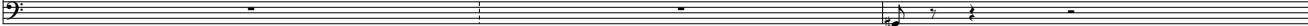
 Fl. 

 B. Cl. 

 Vln. 

 Vla. 

 Vc. 

 Db. 

80

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno. *mf*

Fl.

B. Cl. *espress.*

Vln. *espress.*

Vla.

Vc.

Db. *pp*

81 82

Ban.

Bağ

Voice

Dr. ORN

Pno. *mp* *f p*

Fl. *p*

B. Cl. *f mp* *f p*

Vln. *p* *p* *pp*

Vla. *f mp* *f p*

Vc. *p*

Db. *pp*



84

Ban.

Bag

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

85

80

sfz

f

ff

BASIC

86 87

Ban.

Bag.

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

ORN

BASIC

88

Ban.

Bag.

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

ORN

mf

The musical score is for a piece titled "Ghatam Tihai" by Anand Bhaudikar. It is written for a large ensemble including Banjo (Ban.), Baglam (Bag.), Voice, Drums (Dr.), Piano (Pno.), Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and features a key signature of one sharp (F#). The piece is divided into sections marked with "GHATAM" and "GHATAM CUES TIHAI". The notation includes various musical symbols such as notes, rests, dynamics (f, sf, ff, mp, sfs), and articulation marks. The score is presented in a multi-staff format, with each instrument or voice part on its own staff. The notation is in a standard Western musical style, with a focus on rhythm and melody. The piece is a "Tihai", which is a traditional Indian musical form consisting of a repeated rhythmic pattern. The score includes a "NEW Notation" for the Ghatam part, which is a simplified representation of the traditional notation. The score is written for a full orchestra, with each instrument or voice part having its own staff. The notation is in a standard Western musical style, with a focus on rhythm and melody. The piece is a "Tihai", which is a traditional Indian musical form consisting of a repeated rhythmic pattern. The score includes a "NEW Notation" for the Ghatam part, which is a simplified representation of the traditional notation. The score is written for a full orchestra, with each instrument or voice part having its own staff. The notation is in a standard Western musical style, with a focus on rhythm and melody.

Interlude 1-Piano

♩=36 Circularly

free tempo
expanding 'wedge' textures from pitches in boxes, any 8ve

*pitches in asterisked boxes only in upper registers

22

fp *sfz* *fffz* *optional!* *fffz* *fffz* *pp*

molto cantabile $\text{♩} = 26$

Red.

27

ad lib. *ppp* *pp* *ppp* *pp* *pppp* *pp* *mf* *f* *3*

$\text{♩} = 30$ rit. . . . a tempo rit. . . .

Red.

(A)

Rules: The triangular ^Fermata sign means the person who leads the cue decides where to come in
 +Uli→ means that Uli decides the section
 Gaps may be left for percussion to play more: thus the length of the piece may vary depending
 on the time taken for Darbuka solos.
 Sections should be played in order
 Bansuri may join for the 'tune'
 Each section should be played continuously until next ^Fermata
 CODA is optional (after funky groove) but recommended

Sun Dance

♩=80 Intro

Flute

Clarinet in B \flat

Piano

Darbuka

Violin

Viola

Cello

Double Bass

The musical score for 'Sun Dance' is written for a large ensemble. It begins with a tempo marking of ♩=80 and an 'Intro' section. The score is organized into measures with time signatures of 4/4, 5/4, and 4/4. The instruments listed are Flute, Clarinet in B \flat , Piano, Darbuka, Violin, Viola, Cello, and Double Bass. The Viola part features specific musical notation including 'Intro', 'mf' (mezzo-forte), and 'tr' (trills). A vertical dashed line is placed in the 4th measure, likely indicating a section change or a cue point. The score is presented in a clean, professional layout with clear instrument labels and musical notation.

8

A + Darbuka → Violin → $\text{♩} = 108$

Fl.

Cl.

Pno.

Dar

M

A + Darbuka → Violin → $\text{♩} = 108$

Vln.

MOD 1

Vla.

Vc.

Db.



15

Fl.

Cl.

Pno.

Dar

+Vla →

Vln.

tr → SP

MOD 2: vla

Vla.

Vc.

Db.

48

B

+ Darbuka→

♩=112 poco più mosso

22 + Cl→

Fl.

Cl.

MOD 3: Cl

tr

Pno.

+ Cl→

B

DARBUKA

♩=112 poco più mosso

4

Dum tek tek Dum tek

(tr)

Vln.

Vla.

Vc.

Db.

=

32 + Vla→

Fl.

Cl.

Pno.

+ Vla→

8

4

Dum tek tek Dum tek

ord.

tr

mf

Vln.

Vla.

Vc.

Db.

39 **C** + Vla →

Fl. *mf* *tr*

Cl.

Pno.

Dar **C** ↓ + Vla →
Dum tek tek Dum tek Dum tek tek Dum tek

Vln. *mf* *tr*

Vla. 4 *mf* *tr* *mf*

Vc. *mf* *tr*

Db.

46

Fl. *sfz*

Cl.

Pno.

Dar 4 drum solo
Dum tek tek Dum tek

Vln. *sfz*

Vla. *tr* (d#) *f mp* 4

Vc.

Db.

61

Fl. *breathy, poss w. 8ve* *mf* *sim.* *cresc poco a poco* *mf* *p* *f*

Cl. *mf*

Pno. *cresc. poco a poco* *f p* *mf p*

Dar. 4 8

Vln. *ord.* *SP ord.* *p* *sim.* *cresc poco a poco* *mf* *p* *f*

Vla. *ff p* *mf p* *mf* *p* *sim.* *cresc poco a poco* *mf* *p*

Vc. *ff* *mf* *p* *mf* *p* *sim.* *cresc poco a poco* *p* *mf* *pp* *mf p*

Db. *ff*

67

Fl. *mp* *f* *ff*

Cl. *p* *f* *ff*

Pno. *f* *p* *fp* *fp* *fmp* *fmf* *ff*

Dar 12 *f* **F**

Vln. *mp* *f* *fp* *fp* *fmp* *fmf* *ff* ord. SP

Vla. *f* *mp* *f* *fp* *fp* *fmp* *fmf* *ff* ord. SP pizz. arco

Vc. *f* *mp* *f* *fp* *fp* *fmp* *fmf* *ff* ord. SP

Db. arco, SP *mf* *ff*

Dumtek tek Dum tek tek

72

+ Vln →

G

mf *tr* *tr* *mf*

Dum *mf* *tr* *tr* *mf*

Pno.

Dar

mf one bar or 8

Dum tek tek Dum tek

VIOLIN

f [FIXED] *sfz*

Vla. *p* *f* *sfz*

Vc. *f*

Db. *f*

79

tr **H** ↓ + Vla →

f *f*

Pno.

Dar

H ↓ + Vla →

Dum tek tek Dum tek

4

M-S.

4

arco *f* *p* pizz.

Vla. *f* *p* pizz.

Vc. pizz.

Db. pizz.

88

1. 2.

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

I + Vla →

f

pp cresc. poco a poco

f *p* *mf* *pp*

pp cresc. poco a poco

arco



97

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

pp cresc. poco a poco

f

pp

pp cresc. poco a poco

f *sfz*

106

Fl. *mf* *tr* + Vla →

Cl.

Pno. *pp* *mf* *tr* *mf* *tr*

Dar

M-S. *f*

Vla. *fp* *mp p* *mf p*

Vc.

Db.

J

+ Vla →

114

Fl. *f* + Vla →

Cl. *f*

Pno. *f*

Dar

M-S. *f*

Vla. *f*

Vc. *pizz.*

Db. *pizz. f*

f

+ Vla →

122

Fl.

Cl.

Pno.

Dar

M.S.

Vla.

Vc.

Db.

K Vln->

drum solo

Dum tek tek Dum tek

ff

ff p

ff

129

Fl. *ff*

Cl. *ff*

Pno.

Dar

M-S. *col legno* *pizz.* *ff*

Vla. *ff*

Vc. *pizz.* *ff*

Db.

Drum set →

Drum set adds layer

drum solo

141 Bass →

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

Bass establishes funky groove

==

(Optional CODA)

CODA

Bass →

M + Bass →

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

Bass →

M + Bass →

Variations

4

Dum tek tek Dum tek tek

pizz.

arco

ff

sffz

fp

mf

f

mf

p

ff

sffz

fp

mf

f

mf

p

fp

mf

p

fp

mf

p

M-S. *sfz* *ff*

Cl. *ff*

M-S. *sfz* *ff*

Dar 8

M-S. *sfz* *ff*

M-S. *ff*

Vc. *ff*

Db. *ff* arco

M-S. *f* **N** + Vla →

Cl. *f* *pp cresc. poco a poco*

M-S. *f*

Dar *f* **N** + Vla →

M-S. *f* *pp cresc. poco a poco*

M-S. *pp cresc. poco a poco*

Vc.

Db.

M-S. *pp* *cresc. poco a poco*

Cl. *f*

M-S. *pp*

Dar

M-S. *f* violin *mf*

M-S. *f sfz* *mf*

Vc. *mf*

Db. *mf*



M-S. *mf*

Cl. *mf*

M-S. *f*

Dar

M-S. *f* *mf* *SP*

M-S. *f* *mf* *SP*

Vc. *f* *mf* *SP*

Db. *f*

O **Piano**→

O **Piano**→
4

breathy, poss w. 8ve

8



The musical score for "The Rose Tree" is presented in a multi-staff format. The staves are labeled as follows: M.S. (Melody), Cl. (Clarinet), M.S. (Melody), Dar. (Drum), M.S. (Melody), M.S. (Melody), Vc. (Violoncello), and Db. (Double Bass). The score includes various musical notations such as dynamics (ff, mf, sfz), articulation (accents, staccato), and performance instructions (P, SV, ord.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 3 and the second system starting at measure 4. The first system includes measures 1-3, and the second system includes measures 4-6. The score is written for a full orchestra and vocal soloists.

Q

M-S. *f* *f*

Cl. *p*

M-S. *f* *f*

Dar *f*

M-S. *ord.* *f*

M-S. *f*

Vc. *f*

Db. *f* *arco*

4

M-S. *sfz* *f*

Cl. *f*

M-S. *sfz*

Dar *f*

M-S. *sfz* *f*

M-S. *sfz* *f*

Vc. *f*

Db. *f*

62

+Vla→

R

M-S.

Cl.

M-S.

+Vla→

R

Dar.

M-S.

M-S.

pizz.

Vc.

p

Db.

(Transposing for Bb Bass Cl.)

Trommelsprachen-Interlude 2

♩=50

freely, ad lib. with rich overtones

Bass Clarinet in B \flat

3 *3* *multiphonic*

p *f* *sim.* *f* *p*

Violin I

Viola

Violoncello

Double Bass

altissimo, squeaky "coltrane" sounds

B. Cl.

ff *p*

5 *3* *3* *fp*

B. Cl.

9 *5* *6* *3* *fp* *fp* *ord.* *sfz p* *ppp* *bisbigliando*

Vln. I

Vla.

Vc.

Db.

mf *sfp* *sfp* *ppp*

mf *sfp* *sfp* *pp > ppp*

mf *sfp* *sfp* *ppp*

con forza *f sfz p* *ppp*

—

“

“

13 **B** *sim...*

Fl. *p* 5 *cresc. . . . poco a poco* *sim...*

B. Cl. *p* *cresc. . . . poco a poco*

ord. *espress.*

Vln. I *sim...*

Vla. *p* 3 3 *cresc. . . . poco a poco*

Vc. ST *mp* *p* *cresc. . . . poco a poco*

Pno. **B** *p* 3 *cresc. . . . poco a poco* *fp*

p *cresc. . . . poco a poco* *fp*

17

Fl. 5 *sfz* 5

B. Cl.

Vln. I *sim...* 5

Vla. 5 3 3 *sim.* 3 3 3 3

Vc. *sim.*

Pno. *fp* *sim.* *sim.* *sim.*

free overtone blowing over sung tone (random irregular dynamics)

21

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Pno.

f

p

f

24

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Pno.

sim.

ord.

mf

27

Fl. *cresc.* 5 *sim.* *f*

B. Cl.

Vln. I 3 5 3

Vla. 3 3 3 3 5 *ff*

Vc. *ff*

Pno. *ff*

29

Fl. *sotto voce* *sim.* *p* 3 3 3 3 3 3 3 3 3 3

B. Cl. *mb.*

Vln. I *arco* *sim.* *p* 3 3 3 3 3 3 3 3 *pp* *SP* *p* 3 3 3 3

Vla. *sotto voce* *SP* *p* 3 3 3 3 3 3 3 3 *pp* *SP* *p* 3 3 3 3

Vc. *p* *pp*

Pno.

Abyss

(40")

(53)

2

(start to elongate 's')

imitate "s"

blow thru

$\text{♩} = 50$ pulse

20"

20"

20"

Voice marsh schram

FRAME DRUM

Electronics

Piano

note: all freely Gradually increase speed + intensity

electronics

PIANO

Voice s s s s

20"

3

(20")

overtones C-B-C

Bendir

Flute

Piano

Violoncello

Double Bass

marsh scar

elongate scar

Fl. louder whisper

occasionally mix in high

Fl. on noise

B. Cl.

Key clicks

VC behind bridge

VC behind bridge

DB SP behind bridge

riff

1 2 3 4 5 1 2 3 4

4

(ferociously)

-2-

Voice

Bendir

Flute

SS CC.

PIANO

VC (behind bridge)

PB

(sung) 'Ah'

bendir: introduce other sampled sounds

pitch wavering

p deconstructed 'm'

christian bowed cymbal + metal rod on gong (sfz) sparingly

BC

randomly crazy 8ves and clusters still circling F#G and basic rhythm

mp (SECTION 4)

VC mf

molto espress.

ST

PIANO

cresc.

heavy

13

(T)

16

mp

f

5

VOICE: No 3x

Bendir: sub p

Flute: p

Bass Cl.: p

Piano: Pno. heavy, sub. p cresc. $\text{♩} = 70-90$, freely, passionate over top of main rhythm

VC: (SECTIONS 5, 8) $\text{♩} = 70$

DB: col legno, jete, sub. p cresc.

6

VOICE: do 3x

Bendir: mf

Flute: mf

Bass Cl.: mf

Piano: mf

VC: p

DB: accel (independently of others) $\text{♩} = 70$, mf cresc.

(bowed cym)

Tempo juxtaposed. Only piano steady.

7

VOICE: 'Mars-schram' (3x) broken sound 3x

Bendir: @2

Flute: cresc.

Bass Cl.: randomly crazy 8ves and clusters still circling F#G and basic rhythm

Piano: heavy, fast still keeping rhythm

VC: molto espress. $\text{♩} = 110$, J c. 66 'a tempo' stretched... (still independent) $f < p f p f$

DB: on random off beats, jete

Thumb rolls

$\text{♩} = 110$

$f < p f p f$

mp

pp

THE SONG OF THE NIGHTINGALE
 Maurice Strakosky

Instrumentation: Voice, Percussion, Flute, Bass Clarinet, Piano, Violoncello, Double Bass.

Time Signature: 3/4

Key Signature: One sharp (F#)

Dynamic Markings: *fp*, *ff*, *f*

Articulation: Accents, slurs, triplets.

Structure: The score is divided into two systems. The first system includes the Voice, Percussion, Flute, Bass Clarinet, and Piano. The second system includes the Violoncello and Double Bass. The music features a variety of rhythmic patterns, including triplets and sixteenth notes, and is characterized by its dynamic range and expressive phrasing.

8

(25-40" ad lib)

VOICE

8

8

3x

fingert as directed

sudden
(Cant)

Seville

P

Free: All back to patterns of [3] but disjunct rhythm

Flute

P

+

+

+

Bass C!

P

+

+

+

PIANO

— (till end)

VC

P

[vc: material from section]
[5], but now p!

DB

P

Trommelsprachen-Interlude 3

♩=132 Sprightly

[illegible]

6

espress

Fl.

p \longrightarrow *f* *mf* \longrightarrow *ff*

Cl.

Pno.

mp

Vln. 1

f \longrightarrow *mf* \longrightarrow *ff*

espress

Vla.

p \longrightarrow *f* *mf* \longrightarrow *ff*

espress

spicc. 3

espress

p \longrightarrow *f*

Vc.

p \longrightarrow *f* *mf* \longrightarrow *ff*

Db.

φ

12 **A**

Fl. *p* poco *f*

Cl. *p* poco *f*

Pno. **A**

Vln. I *p* poco *f* *spicc.* *mp* poco *f*

Vla. *p* poco *f* *p*

Vc. *p*

Db. *p*

16

Fl. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Pno. *cresc. poco a poco*

Vln. I *cresc. poco a poco* *p* *f* *p* *f*

Vla. *p* poco *f* *p* poco *f*

Vc. *p* poco *f* *p* poco *f*

Db. *cresc. poco a poco*

24

Fl.

f *p*

breathy *ord.*

3

Cl.

p

Pno.

f

Vln. I

arco *f*

3

Vla.

p

Vc.

p

Db.

p cresc.

40 **C**

Fl. *f* *sff* *f*

Cl.

Pno.

Vln. 1 *fp* *fp* *f* *f*

Vla. *fp* *fp* *fp* *sff*

Vc. *f* *fp* *fp* *sff*

Db. *f* *fp* *fp* *sff*



46

Fl.

Cl.

Pno.

Vln. 1 *p*

Vla.

Vc.

Db.

51

D

Fl.

Bass Clarinet in B \flat

surreal

mf

gliss.

lip bend

mf

fp

(multiphonic)

Pno.

Vln. 1

surreal

mf

gliss.

f

mp

Vla.

surreal

gliss.

mf

ord.

fp

bow when needed imperceptibly

Vc.

surreal

gliss.

mf

SP

ord.

fp

Db.

mf

jéte, throw the bow

sffz

mp

-30

60

Fl.

B. Cl.

Pno.

Vln. 1

Vla.

Vc.

Db.

E

ord. (warmly)

pp

mf

Rit. . . .

ff

p

E

Rit. . . .

dolce

mp

espress.sost.

f

ff

p

mf

-30

fmp

ff

p

SP sul E

mf

ff pp

VIIa. Interlude 4

Flute

♩=50 Freely, Agit gibi

p

ppp *p*

rit.

Violin I

♩=50 Freely, Agit gibi

p

p

rit.

Double Bass

♩=50 Freely, Agit gibi

rit.



4

Fl.

p *f* *sfz* *stretched*

B. Cl.

mp *p* *f* *sfz*

Pno.

f *sfz* *fp* *Ped.*

Vln. I

f *sfz* *f* *stretched*

Vla.

sfz

Vc.

mf *sfz* *mp*

A a tempo

$\text{♩} = 90$ Tempo 2 (accel....)

Fl.

B. Cl.

Pno.

ad lib. *rubato, accel . . .*

p *mf*

Vln. I

Vla.

tr *tr*

pp *pp*

$\text{♩} = 90$ Tempo 2 (accel....)

13

Fl.

B. Cl.

Pno.

f *p* *mp* *mp*

Red.

Vln. I

Vla.

Vc.

p *p* *p*

B ♩ = 80-76 quasi tempo 2

bisbigliando

mf
breathy

81

Fl.

pp *mp* *ppp* *mp*

B. Cl.

mf *mf* *p* *mf*

Voice

Ah Ah

Pno.

ppp *pp*

arpeggiate almost imperceptibly freely with these notes (also inside piano)

B ♩ = 80-76 quasi tempo 2

Vln. I

p *mf* *pp* *mp*

Sul G, harm gliss.

Vla.

pp *mp* *pp* *mp*

ord.

Vc.

pp *mp* *pp* *mp*

ord.

B ♩ = 80-76 quasi tempo 2

arco

Db.

mf *mf*

26 **C** $\text{♩} = 52$ Tempo I
mostly breath and port.

Fl. ppp mf *ord.*

B. Cl.

Vln. I **C** $\text{♩} = 52$ Tempo I
stark, volatile sim. *sempre con portamento*
 pp sf mf

Vla. pp mf

Vc. *sempre con portamento*
 pp mf

Db. pp mf

Fl. 83
 B. Cl.
 Voice
 Pno.
 Vln. I
 Vla.
 Vc.
 Db.

♩=80-76 piu mosso rit.... D ♩=52 a tempo Paras solo in E Rageshri c. 20" ♩=92 movendo, freely

28 *pp* *mf* *sf* > *p*

sf > *p*

ah *mf* *f*

sf > *p*

♩=80-76 piu mosso rit.... D ♩=52 a tempo Paras solo in E Rageshri c. 20" ♩=92 movendo, freely

sf > *p*

sf > *p*

drone *sf* > *p*

ornament freely *mf* *f*

♩=80-76 piu mosso rit.... D ♩=52 a tempo Paras solo in E Rageshri c. 20" ♩=92 movendo, freely

pp

84 32

Fl.

B. Cl.

Voice

Pno.

Vln. I

Vla.

Vc.

Db.

$\text{♩} = 52$ a tempo Paras solo c. 15" **E** $\text{♩} = 80$ movendo rit. - - - - -

$\text{sf} > p$ $\text{sf} > p$ pp f pp $mf > pp$

$\text{sf} > p$ $\text{sfz} > p$ $mp > pp$

$p < >$ mf pp $mp > pp$

Ah

$\text{sf} > p$ $\text{sf} > p$

Ped.

$\text{♩} = 52$ a tempo Paras solo c. 15" **E** $\text{♩} = 80$ movendo rit. - - - - -

$\text{sf} > p$ $\text{sfz} > p$ mf pp $mp > pp$

$\text{sf} > p$ $\text{sfz} > p$ $mp > pp$

$\text{sf} > p$ $mp > pp$

$\text{♩} = 52$ a tempo Paras solo c. 15" **E** $\text{♩} = 80$ movendo rit. - - - - -

pp $mp > pp$

VIII. Finale

Atonal Theme (to be combined with 'Blessing' by Christian Thomé and Mariana Sadovska)

♩=66 Cantabile e espressivo

I. All

II. Cello lowest 8ve, Violin high octave

III. All tremolando

con port. ♩=70 Cantabile e espressivo

Violin I

p < *mf f* > *p* > *pp* < > < *f* > *p*

Viola

p < *mf f* > *p* > *pp* < > < *f* > *p*

Violoncello

p < *mf f* > *p* > *pp* < > < *f* > *p*

9

Vln. I

-mf mp > *pp* < *mp pp* < *mf* > *pp* < > *p* < > *pp* <

Vla.

-mf mp > *pp* < *mp pp* < *mf* > *pp* < > *p* < > *pp* <

Vc.

-mf mp > *pp* < *mp pp* < *mf* > *pp* < > *p* < > *pp* <

16

Vln. I

mf < > < > *pp* < > *pp* <

Vla.

mf < > < > *pp* < > *pp* <

Vc.

mf < > < > *pp* < > *pp* <

X as necessary

*when 'blessing' stops, take one beat breath and then play coda tremolando
over nearly imperceptible electronic drone of F:*

23 CODA

Vln. 1

Vla.

Vc.

pp *ppp*

pp *ppp*

pp *ppp*